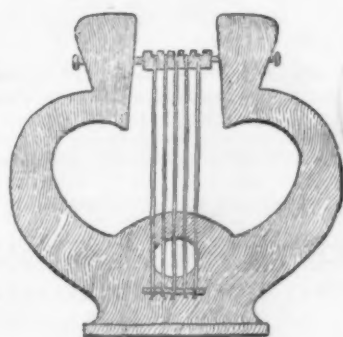


Vol. VIII FEBRUARY, 1922

No. 3

# MUSIC SUPERVISORS' JOURNAL

Official Organ Of The  
MUSIC SUPERVISORS' NATIONAL CONFERENCE



Address all communications regarding the Journal to  
GEORGE OSCAR BOWEN, Editor,  
Ann Arbor, Michigan

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The prominent positions which students and former students of the school hold, the unbounded enthusiasm indicated by these students for the special kind of training which the school affords, and the fact that so many return from year to year for new methods and additional inspiration, furnish the best testimonial that could be desired.

Here you will find worked out in true laboratory form practical problems of the school room and programs of a type that play so important a part in making the supervisor or music teacher a leader in the community. There are delightful and educational recreations; there are associations not always available in an educational institution, which give unusual opportunity for the discussion of broad educational questions. In addition to the Music work, the Institute maintains a well organized Art Department for those who desire special training in Public School Drawing.

The institute is held annually for a period of three weeks, and by reason of the co-operative arrangement through the Western Session with Northwestern University, and through the Eastern Session with Boston University, its students are enabled to offer credits earned at the institute towards a degree by continuing their study an additional three weeks in the University course.

**The following are announcements for 1922**

## **WESTERN SESSION**

**AT NORTHWESTERN UNIVERSITY, EVANSTON, ILLINOIS**

**June 26—July 14**

**FRANK D. FARR, Manager**

**623 South Wabash Avenue, Chicago, Illinois**

## **EASTERN SESSION**

**AT LASELL SEMINARY, AUBURNDALE, MASSACHUSETTS**

**July 6—July 27**

**WILLIAM M. HATCH, Manager**

**221 Columbus Avenue, Boston**

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# MUSIC SUPERVISORS' JOURNAL

VOL. VIII ANN ARBOR, MICHIGAN, FEBRUARY, 1922

No. 3

## Editorial Comment

NASHVILLE,  
MARCH 20-25

Long before this, every supervisor and teacher of music in the public schools of this big country has studied ways and means of attending the Nashville Conference. Some will be obliged to give it up, because they cannot afford to go; some will open up the dime and quarter savings bank which they started last spring, cash in and purchase their railroad ticket; still others will have their expenses paid by their Board of Education, and still others will just naturally go, and deny themselves a new spring suit or bonnet. In any event, the supervisor who wants to keep abreast of the times cannot afford to stay away. He owes it to himself, to his profession, and to his schools. President Beach has recently visited Nashville and reports a fine, big and enthusiastic spirit among the musicians and citizens of that city toward the Conference. Put the matter up to your school board, in the right way, and they will undoubtedly feel that their supervisor should attend this Conference.

BOARD OF  
DIRECTORS MEET

President Beach sent out a S. O. S. call to members of the Board of Directors of the Conference, for a meeting in Chicago, Saturday, December 31st. The meeting was productive of much good, and assisted Mr. Beach in the adjustment of a number of important items for the Nashville Conference. In this issue of the JOURNAL will be

found the program for the meeting, and everyone must agree that it is full of interesting and helpful topics and activities. Another reason why you should go to Nashville for the week of March 20th.

EDUCATIONAL  
COUNCIL MEETING

Another meeting, the results of which will be interesting to members of the M. S. N. C. was that of the Educational Council at Detroit, December 28-29-30, during the meeting of the M. T. N. A. Following their usual plan, the members of the Educational Council, some of which are active in the work of the M. T. N. A., held their mid-year meeting and did a piece of work which will supplement the splendid report of last year in St. Joseph. Every member of the Council deserves the individual thanks of each member of the Conference, and we can do no less than go to Nashville and hear their report. That's another reason!

MEMBERSHIP  
RENEWALS \$2.00

Reports which are coming frequently from Treasurer Butterfield show that a good many supervisors and teachers are renewing their membership in the Conference, but that there are still a great many to be heard from. Whether you intend to go to Nashville, or not, you cannot afford to let your membership lapse. Membership fees are the only means of raising funds to carry on the big work of the Conference. Last year, President Beat-

tie and Treasurer Gehrkins made a splendid record by bringing the membership up to the high-water mark, and paying off all old indebtedness of the Conference. Unless there is progress there must be stagnation, and no self-respecting supervisor will withhold his annual dues, whether he attends the Conference or not. Moral: go to the Nashville Conference and get your money's worth.

#### NEW MEMBERS \$3.00

There are some 13,500 supervisors and teachers of music in the public schools of the United States. The total membership of the Music Supervisors' National Conference is about 1,460. It would, therefore, seem that there are some 12,000 persons, eligible to become members, who have not yet availed themselves of the opportunity. Your membership will help the cause, even though you may never be able to attend the Conferences, but you will get your money's worth in the Book of Proceedings, and the JOURNAL. Think this over, not too long, and send your check for \$3.00 to Walter H. Butterfield, Treasurer, 276 Washington avenue, Providence, R. I.

#### THE BOOK OF PROCEEDINGS

At last, the book of proceedings of the St. Joseph Conference is on its way, and it is believed that everyone will say that it was worth waiting for. The book contains 296 pages full of interesting and instructive matter, as against some 240 pages in the 1920 book. This book should find a place in the library of every supervisor, and be used often for study and reference. The book is particularly rich in articles on constructive work which is uppermost in the minds of the people today. The report of the Educational Council; the important articles on Instrumental Classes; the discussions on Music in the Rural and Small Town

Schools; the Junior High School, and College Activities, and many more which will help keep the supervisor in the isolated places of the country in touch with progressive ideas. There will be a few extra copies of this book for those who are not members of the Conference at \$2.00 each.

#### A NEW JOURNAL DEPARTMENT

A new department appears for the first time in the JOURNAL, which should be of value to its readers. The Book and Music Review Department, edited by Karl Gehrkins of Oberlin College, makes a splendid start, and it is hoped that Mr. Gehrkins will be able to follow this with many more reviews of a similar character. Readers of the JOURNAL will find in this department suggestions which will be of invaluable assistance in their work.

#### CHANGES OF ADDRESS

Readers of the JOURNAL and members of the Conference will assist the editor in distributing the JOURNAL promptly if they will notify this office when any change in address takes place. Several people who have been more or less prominent in public school music work during the past years made changes in their positions last September, which only came to our notice within a few days. Others have written asking "why they do not receive their JOURNAL," this being the first intimation that they have "moved." However prominent you may have been in the work, please do not neglect to write us, even if you only "move around the corner."

#### THE SUPERVISORS' CONFERENCE ORCHESTRA

The Supervisors' Orchestra at the Nashville Conference should be one of the big features of the annual concert, in fact, a real feature of the week's programs. Last year, the first that an





## It's easier to move the Miessner than to march the class

*How a new idea in piano building is revolutionizing classroom music*

**I**T is easier and more efficient to move a Miessner to a class than to march the class to the room where a cumbersome upright is kept. Time, order and attention are temporarily forfeited when a class is moved.

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- 3—Durability — Low tension stringing puts less strain on sounding board.
- 4—Tone—As full, rich and beautiful as that of a Grand.
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orchestra made up entirely of members of the Conference, has appeared at the annual meeting, the rehearsals were attended by many, others than the 60 or more musicians who were playing. It proved to be a real demonstration of orchestral conducting under the expert leadership of Mr. Earhart. This year another man of wide and varied experience in orchestral work will be the director, and all who play under Victor L. F. Rebmann will have a real treat. Supervisors who plan to attend the Nashville meeting, who can play in the orchestra, should send their names to Dr. Rebmann, Supervisor of Music, Yonkers, N. Y., at once.

THE SUPERVISORS'  
CONFERENCE  
CHORUS

The Supervisors' Chorus has become an established institution and for a number of years has furnished the major portion of the Supervisors Concert. At the Nashville Conference, Mr. Will Earhart will be the director, and the work which he has chosen is Mendelssohn's "Hymn of Praise." This is a most happy choice, and the Chorus should give a good account of its self.

MUSIC EDUCATION  
VOL. 1, NO. 1

The first issue of *Music Education*, "A Digest of Music News for School and College," has come to this office within the past week. Mr. Edwin N. C. Barnes, the editor, expresses himself as follows in the editorial section: "The work of the past four years with the *Eastern School Music Herald*, which I founded, and the *Journal of Education*, for whose music department I am responsible, has been an expression of my inner urge, and it is my earnest hope that a way to larger fulfillment of this dream of service may be found through making *Music Education* to the supervisor and college director, what the *Literary Di-*

*gest* is to the average man and woman." *Music Education* is most attractive and contains a splendid amount of information. Surely there is a place for all such helps to Public School Music, and the best wishes of the MUSIC SUPERVISORS' JOURNAL are extended.

OLD VOLUMES OF  
THE YEAR BOOK

Treasurer Butterfield has asked that an announcement be made to the effect that he has on hand several copies of the Year Book of the Conference, dating from 1914 to 1920. Each one of these volumes is a "three-foot book shelf" to the supervisor, because of the information which it contains. As a reference book on all phases of public school music, as it has developed during the past ten years, these Year Books have no rivals. They should be in every public library where they may be read by the general reading public, and a supervisor could do no better service for himself and his community, than by taking steps to secure a complete set for the library in his town.

THE NASHVILLE  
PROGRAM

Members of the Conference will read with a great deal of interest the outlines for the Nashville Conference as given in this issue of the JOURNAL. Old timers comparing it with programs of past years will at once realize that President Beach has prepared a series of programs that are equal to any that have been enjoyed by the M. S. N. C. Looking over the programs, we note such names as P. P. Claxton, former Federal Commissioner of Education, Dr. Kirtland and Dr. Harris, Southern Educators, President MacCracken of Vassar, Dr. Burton of Minnesota, Dr. Winship of Boston, and Dr. Courtis of Detroit. Added to these men who will speak on general educational subjects, we find such names as Dr. Trot-

ter of the University of Rochester, Miss Truelove of the same institution, Will Earhart of Pittsburgh, and others prominent in the music world. Surely this galaxy of educational stars should attract a large number of people who are interested in musical education.

#### OUR PICTURE GALLERY

How many of us, when reading about the work of certain people, have tried to conjure up in our mind's eye just how they look in real life? And having made this mental picture, how many have been the disappointments when we have seen the "real thing?" For those who are not familiar with the faces of some of the leaders in the work of the Conference, we are presenting pictures of the officers for the present year. Compare these with your mental vision of them and see how they match up.

#### A SUGGESTION FROM TREASURER BUTTERFIELD

May your treasurer make a suggestion, which, if followed, will help tremendously in relieving some difficult situations during the first days of Conference week, viz.:

#### PAY YOUR 1922 DUES NOW!

Old members of the Conference know, from past experiences, how crowded the Treasurer's corner is the first two days of the meeting. *And that first morning!!!* Hundreds of people waiting for their Official Receipt and Badge, all within the minute, so they may not miss the first session. Just think how sweet and lovely everything might be if all of the old, and many of the new members should have that Official Receipt prior to the opening of the Conference. The badge would then follow without a moment's delay.

There are three cards to be handled for every Conference member who does not send in his annual dues in advance, viz: *Application for Mem-*

*bership, The Permanent Card, and The Official Receipt.* Everyone will appreciate that there is a lot of clerical work connected with each membership and this can best be performed over the period between NOW and Conference Week.

Now sit down to your desk and write a check for your dues at once, and mail it to Walter H. Butterfield, Treasurer, 276 Washington Avenue, Providence, R. I. *Thank You!*

#### HELP YOUR STATE CHAIRMAN

*Do you wish to be of real service to the Conference and the cause for which it stands? If so, here is your opportunity.*

There are some 13,500 supervisors and teachers of music in the public schools of the United States. Less than 1,500 of these people are members of the Music Supervisors National Conference. The JOURNAL is mailed free of charge to you, and to 11,500 others, but among that number are many musicians and "near" musicians, while a lot of the supervisors are left out.

A State Chairman is appointed each year by the president and his or her job is to get in touch with every supervisor and special teacher of public school music, in any of its phases, in their State. This is a difficult problem, as few State Departments of Education will supply these lists. Here is where you can help. Even if you are the most prominent musical figure in your State, or the Nation, will you not write your name and address, as well as your position on a card or a slip of paper and send it to the Chairman of your State. If you do not know who the chairman is, write the editor of the JOURNAL and he will tell you. If you do not receive your JOURNAL or other information concerning your work which you should have, it is quite likely your fault, because you have failed to keep in touch.

## President's Corner

### OUR CRYSTAL ANNIVERSARY

The program for the Nashville meeting, in preliminary form, is included in this issue. The names of the speakers who will open the discussions of the several round table topics will be given in the March printing of the JOURNAL, which will be issued prior to the Conference.

Monday will be full of interest. The opening day and Tuesday morning furnish a cross-section of the various phases of music as taught in our public schools, exemplified by the work of the city schools of Nashville, Peabody College for Teachers and the Demonstration Teaching by visiting supervisors.

Tuesday afternoon will furnish a mirror in which we shall see ourselves and consider our goal. The Pilgrimage to the Hermitage will link music with history.

On Wednesday, like Helen's babies, we shall see the wheels go round, and compare means, method and material.

Thursday will deal with music in its broad relationships to other subjects, and as a social expression. There will be concrete illustrations in the demonstration of two hundred children under the training of W. L. Tomlins, the Men's Glee Club of the University of Louisiana and the concert of the Supervisors' Orchestra and Chorus.

Friday, the climax of the program, will relate music to education as a whole; first considering the application of the Measurements movement to music, then the aims of the new education and, lastly, a consideration of the procedure necessary to secure for music proper recognition in the Elementary Schools, Secondary Schools and Colleges.

Early arrival will be stimulated by the concerts Sunday and Monday and the opportunity afforded for getting acquainted. A sociability committee will see to it that *you* are known to folks—is there any better chairman than Alice Inskeep? We shall be most comfortably and conveniently housed in one building, and we shall come to know each other as never before.

The round table topics are the result of a long and painstaking elimination of a large number submitted, and represent the combined judgment of many persons. They should give practical help to the experienced as well as the inexperienced supervisor. Additional topics will find place under "Questions and Answers."

We are fortunately favored with a wealth of talent in the matter of speakers—men and women who will assure the realization of our aims, namely, the building of more of education into our music structure and more music into the educational structure of the South.

The stage is set, the light will soon flash and the play will be on. But we stage hands have not the strength or courage to draw the curtain until our "manager" from the box office says the word.

To bring to full realization all that the Conference may stand for, our Treasurer must be flooded with membership renewals and new membership fees until—dare we be so optimistic?—we pass the splendid goal of the 1921 Conference. Thus, and thus only, will the Nashville Conference become a reality, and achieve the ends for which it was conceived.

FRANK A. BEACH.



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W. Otto Miessner's new improved Monogram is a piano of manifold uses; a busy piano in the schools it serves; an instrument whose useful size and masterful tone fit it ideally for school use.

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## FIFTEENTH ANNUAL SESSION

## MUSIC SUPERVISORS' NATIONAL CONFERENCE

NASHVILLE, TENNESSEE

MARCH 20-24, 1922

## GENERAL THEME OF THE CONFERENCE

*More music in education: more education in music*

## SUNDAY, MARCH 19th

- 3:00 P. M.—Ryman Auditorium. Concert, Nashville Symphony Orchestra, Soloist, Cyrena Van Gorden, Chicago Opera Co., Frederick Arthur Henkel Conductor. Seats complimentary to visiting members of the Conference.
- 6:45 P. M.—Organ Recital, First Presbyterian Church. Russell H. Miles, pupil of Villiard and Courboin; Supervisor of Music, Angola, Ind.

## MONDAY, MARCH 20th

- 8:00 A. M. to 8:00 P. M.—Registration, Treasurer's Desk, Hermitage Hotel. For the remainder of the Conference at Headquarters, Peabody College. Ballots for seven members to serve on the nominating committee to be handed to the Treasurer before noon, Tuesday.
- 8:45 A. M.—Meeting of the Educational Council. Demonstration of Music Education as conducted in Nashville. Nashville City Schools, Milton Cook, Supervisor. Program in Hume-Fogg High School.
- 8:45 A. M.—Grades 1, 3 and 7.
- 9:30 A. M.—Violin Class.
- 10:15 A. M.—Program by High School organizations.
- 11:00 A. M.—Pupils from Tennessee School for the Blind.
- 12:00 A. M.—Luncheon, High School Cafeteria.
- 12:00 M. —Luncheon, Executive Board.
- 1:45 P. M.—*Demonstration School*, Peabody College for Teachers. Direction of D. R. Gebhart and assistants. Regular classes in all grades from the first to the seventh.
- 1:45 P. M.—Demonstration of piano class instruction. *Auditorium Rockefeller Social and Religious Building*. Direction, Miss Hazel Gertrude Kinscella, Lincoln, Nebraska.
- 1:45 P. M.—*Pearl High School* (colored), Direction of Mr. Cook. *Fisk University*. Different classes of college grade will be open to supervisors, beginning at one o'clock.
- 3:00 P. M.—Opening session, Auditorium, Social and Religious Building, George Peabody College for Teachers. Address, Bruce R. Payne, President of Peabody College.
- 3:20 P. M.—"The Deluge," Saint-Saens; Chorus, Peabody College, D. R. Gebhart, Director.
- 4:15 P. M.—Rehearsal, Supervisors' Chorus, Auditorium. Rehearsal Supervisors' Orchestra, Room 312. (For the discussion of instrumental problems, one or more periods will be determined by the vote of those interested at the close of the rehearsal.)
- 8:30 P. M.—Remarks, Hon. Alfred Taylor, Governor of Tennessee. Remarks, Pres. F. A. McKenzie, President Fisk University. Concert, Jubilee Chorus of three hundred voices, Fisk University.

## TUESDAY, MARCH 21st

## AUDITORIUM SOCIAL AND RELIGIOUS BUILDING

- 8:45 A. M.—Meeting of the Executive Board.
- 9:15 A. M.—Singing.
- 9:20 A. M.—Demonstration Teaching, Rote Song to Sight Reading, Selma L. Konold, Department of Education, State of Pennsylvania.
- 9:45 A. M.—Demonstration Teaching, Intermediate Grades, Alice Jones, Evanston, Illinois.
- 10:15 A. M.—Demonstration Teaching, Junior High School.
- 10:30 A. M.—Discussion of work in Nashville Schools and Demonstration Teaching.
- 11:00 A. M.—Rehearsals, Supervisors' Orchestra and Chorus.
- 12:00 M. —Conference Luncheon table d'hôte, 50c, Gymnasium Social and Religious Building.
- 12:45 P. M.—Personal Conference and examination of material, exhibits, etc.
- 1:15 P. M.—General Session. Paul Weaver, First Vice-President, presiding. President's address, "Music and the New Education."
- 1:40 P. M.—Address, "A Supervisor as Seen by the Superintendent."



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O. E. Robinson ..... .06  
A humorous four-part chorus for male voices.

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the words are in keeping with child life."

MILDRED SCHEVALBACK.

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"Please send 70 copies RECREATION SONGS. These books are delightful  
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begin working with them."

LOUISE EWING, Supervisor of Music.

#### SPECIMEN ROTE SONGS SENT UPON REQUEST.

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- 2:10 P. M.—"Casualty Lists in Supervision," T. P. Giddings, Minneapolis, Minn.  
 2:30 P. M.—Address, "The Permanence of Aesthetic Values," A. E. Winship, Boston, Massachusetts.  
 3:00 P. M.—Conference Pilgrimage to the Hermitage.  
 4:00 P. M.—Patriotic Service in the chapel on the Andrew Jackson estate.  
 8:20 P. M.—Concert, Ryman Auditorium, Erika Morini, violinist (courtesy of Ward-Belmont College).

## WEDNESDAY, MARCH 22nd

- 8:45 A. M.—Meeting of the Executive Board  
 9:15 to 11:00 A. M.—Grade Section, Large Cities. Topics to be discussed: A Standard Course as outlined by the Educational Council. Departmental Teaching. Elimination of non-essentials. Questions and Answers.  
 9:15 to 11:00 A. M.—Grade Section, Small Cities and Rural Districts. Topics to be discussed: Things that matter most in method. Introducing music where it has never been taught. The Adolescent and Adult Beginner. Aims and Procedure in Small Junior High Schools. Questions and Answers.  
 11:00 A. M. to 12:00 M.—High School Section, Large Cities. Topics to be discussed: An Ideal Curriculum. The Project Method in Teaching Harmony.  
 11:00 A. M. to 12:00 M.—High School Section, Small Cities. Topics to be discussed: High School Courses in the Order of Their Importance. Combination Courses. The Place of Individual Training in the High School Program.  
 1:15 P. M. to 2:15 P. M.—An Arts Major. Questions and Answers.  
 1:15 P. M. to 2:15 P. M.—Developing an Orchestra in a Small City and Rural Districts. The Relationship of the Small City to Its Adjacent Rural Community.  
 1:15 P. M. to 2:30 P. M.—Normal Schools and Teacher Training Section. Topics to be discussed: Securing Added Recognition of Music in the Curriculum. Content of a Thirty-six Lesson Course. The Responsibility of the City Supervisor to the Normal School. Applying Methods Courses to Various Texts. Advantages and Dangers of the Conservatory Feature in the Normal School.  
 2:15 P. M. to 4:15 P. M.—Section for the Appreciation of Music Literature. Topics to be discussed: The Nature of Appreciation and Its Place in Life and Education. Motivation in the Study of Music Literature. A Typical Lesson. The Music Memory Contest, and the Course of Study.  
 4:15 P. M.—Rehearsals of Supervisors' Chorus and Supervisors' Orchestra.  
 7:30 P. M.—Ward-Belmont College. Formal banquet and entertainment features, complimentary to the visiting members of the Conference and invited guests of Ward-Belmont.

## THURSDAY, MARCH 23rd

- 8:45 A. M.—Meeting of the Executive Board.  
 9:15 A. M.—Address, "Song Life, Its Nature and Influence," W. L. Tomlins, Chicago. Song Demonstration, showing practical application, employing two hundred children from Nashville schools, previously instructed and coached by Mr. Tomlins.  
 10:45 A. M.—Business meeting and election of officers.  
 11:15 A. M.—Address, "The Sister Arts: Music and Literature," Dr. Richard Burton, University of Minnesota.  
 12:00 M.—Conference Luncheon.  
 12:45 P. M.—Personal Conference and Examination of Material.  
 1:15 P. M.—Program by Men's Glee Club, University of Louisiana, Henry W. Stopher, Director.  
 2:00 P. M.—"Music in Adult Life a Practical Project for the Public Schools," Mrs. John F. Lyons, President The National Federation of Music Clubs.  
 2:30 P. M.—"Tendencies in American Music and what Can be Done to Direct Them." Carl Engel, Director of the Music Division, Library of Congress.  
 3:00 P. M.—Singing.  
 3:15 P. M.—Address, "The Teacher and the New World Order," Dr. Jay William Hudson, University of Missouri.  
 4:15 P. M.—Rehearsals.  
 8:20 P. M.—Concert by Supervisors' Chorus and Orchestra.

## FRIDAY, MARCH 24th

- 9:15 A. M.—"The Nature and Function of Educational Measurements," Dr. S. A. Courtis, Detroit, Mich.  
 10:45 A. M.—Report of Educational Council.

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- 11:15 A. M.—Address, "Big Things in Education," Dr. Jay William Hudson.  
 12:00 M. —Conference Luncheon.  
 12:45 P. M.—Personal Conference and Examination of Material.  
 1:15 P. M.—Program, High School Orchestra, Richmond, Ind., J. E. Maddy, Director.  
 General Topic, "The Recognition of Music in Secondary Schools and Colleges."  
 2:00 P. M.—"Music as an Essential in Education," Dr. P. P. Claxton, Provost, University of Alabama.  
 2:30 P. M.—"Obstacles to the Recognition of Music in Secondary Schools," Supt. T. H. Harris, State Superintendent of Louisiana.  
 3:00 P. M.—"Attitude of the Southern Association of Secondary Schools and Colleges," Chancellor Kirtland, Vanderbilt University.  
 3:15 P. M.—Address, Henry Noble MacCracken, President of Vassar College.  
 4:00 P. M.—Address, Dr. Richard Burton.

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March 19 Leave Pittsburgh .....	8:50	A. M. Penna., Eastern time
March 19 Arrive Cincinnati .....	5:00	P. M. Penna., Central time
March 18 Leave Boston .....	2:00	P. M. B. & A. Eastern time
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March 19 Leave Columbus .....	8:00	A. M. C. C. C. & St. L., Central time
March 19 Arrive Cincinnati .....	11:10	A. M. C. C. C. & St. L., Central time
March 19 Leave Detroit .....	11:45	A. M. M. C.
March 19 Leave Toledo .....	1:35	P. M. C. C. C. & St. L.
March 19 Leave Springfield .....	5:10	P. M. C. C. C. & St. L.
March 19 Arrive Cincinnati .....	7:45	P. M. C. C. C. & St. L.
March 19 Leave Cincinnati .....	10:25	P. M. L. & N.
March 20 Leave Louisville .....	2:20	A. M. L. & N. (Local Sleeper)
March 20 Arrive Nashville .....	8:15	A. M. L. & N. (Open 9:30 P. M.)
March 19 Leave Knoxville .....	7:20	P. M. Sou.
March 20 Arrive Nashville .....	6:35	A. M. N. C. & St. L. via Chattanooga
March 19 Leave Memphis .....	11:00	P. M. N. C. & St. L.
March 20 Arrive Nashville .....	7:00	A. M. N. C. & St. L.
March 18 Leave Houston .....	7:15	A. M. Sou. Pac.
March 18 Leave Beaumont .....	9:26	A. M. Sou. Pac.
March 18 Arrive New Orleans .....	6:25	P. M. Sou. Pac.
March 18 Leave New Orleans .....	9:05	P. M. L. & N.
March 19 Leave Mobile .....	1:35	A. M. L. & N.
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March 19 Leave Birmingham .....	12:25	P. M. L. & N.
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March 19 Leave Atlanta .....	8:30	P. M. N. C. & St. L.
March 20 Arrive Nashville .....	7:00	A. M. N. C. & St. L.

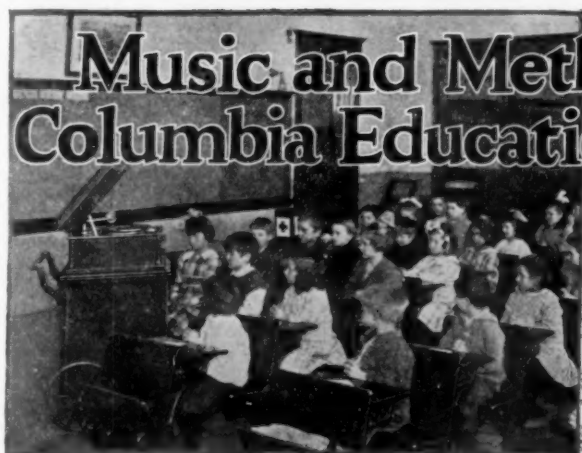
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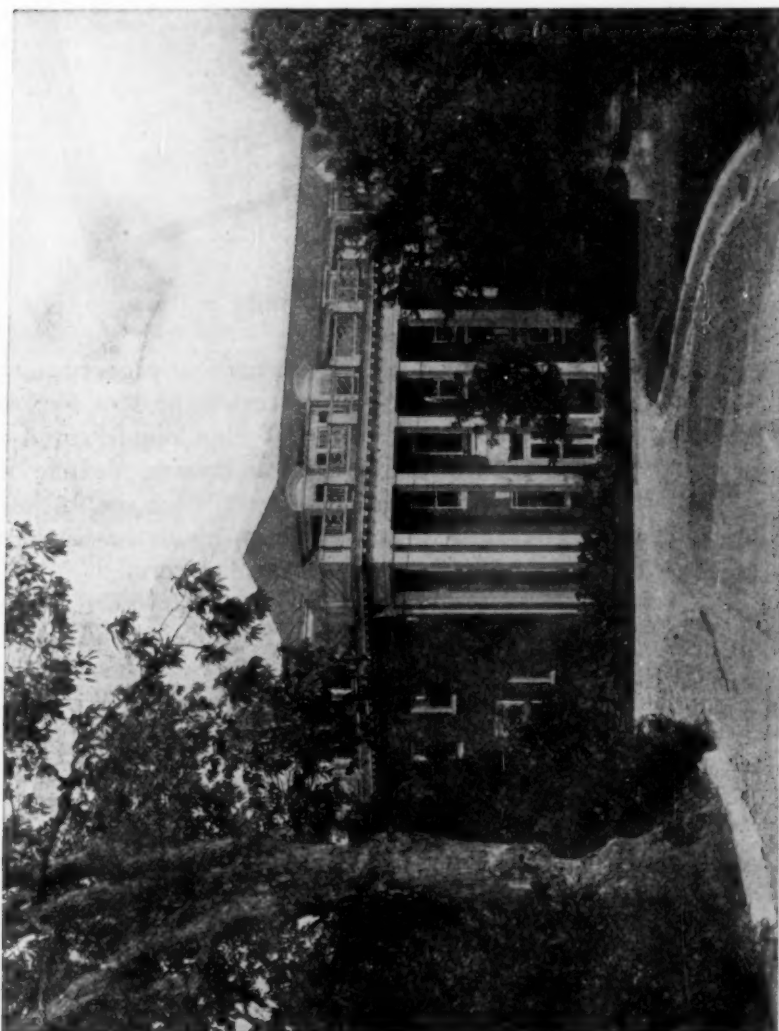


## GREETINGS FROM A SOUTHERN COLLEGE

EDITOR GEO. OSCAR BOWEN:

Ward Belmont College wishes to express in your columns its great pleasure in anticipating the National Supervisors Conference in this city in March. We are much interested in your work which is our common cause and will be happy to render all possible assistance toward making your meeting here both profitable and pleasant. Our faculty staff of one hundred, day student body of three hundred, and boarding student body of six hundred from all sections of America will join in welcome. We have just had President Beach for a short visit and our expectations correspondingly increased.

J. D. BLANTON, President.



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## Popular Classics

- (1) *Badinage* (*Herbert*) (Piccolo Solo) (2) *Legend of the Bells* (*Pianquette*) (Bells) (3) *Humoresque* (*Dvořák*) (Violin Solo) (4) *Scherzo, Third Symphony* (*Beethoven*) (Bassoon) 18800
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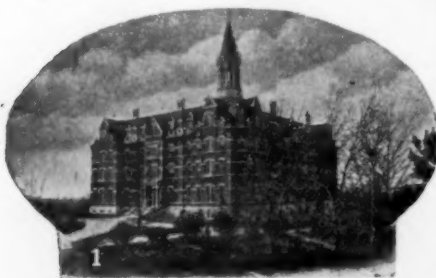
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## FISK JUBILEE SINGERS

By ADA BAUM

The study of folk songs of other nations, and the development of American music has often raised the question, "Does America possess a background of musical material which may be designated as native folk music?" This, in turn, has led to serious interest in the songs of the Indian and the Negro; and the latter type has been given to the world through the Fisk Jubilee Singers.

At the National Conference, Supervisors will have the rare opportunity of hearing this group of three hundred singers in a program of their own music; and to study this music in the locality and environment in which it originated.



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The Fisk Jubilee Singers organized about forty-five years ago, for the purpose of obtaining means whereby they might further the education of their people. In the intervening years they have traveled through many different countries, winning for their music the respect which it now holds. The majority of the Negro Folk Songs are deeply spiritual, and when we stop to consider that for centuries the Bible has been the only book the Negro was allowed to study, it can be readily understood why he can interpret these songs so very effectively. The ever-present feeling and emotion is created through the desire to acquaint the world with a music which is all their own, something original, separate and apart.

A number of groups of singers from the different schools in the South have adopted the term, "Jubilee," and followed the lead of Fisk in familiarizing the public with the folk-music of the Negro. The fact that, subsequent to the preparatory period, students remain at Fisk University for four years of college training results in the creation of an atmosphere of mature appreciation of their art and the attain-



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ment of a musical expression refined to a degree not dreamed of by any save those who have been privileged to hear this body of singers. The perfect ensemble and the marvelous shading of the Fisk Jubilee Singers has evoked extravagant praise from leading music critics. All phases of their racial regeneration are expressed in song—they sing life; that is why the world loves to hear them sing.

"The folk song of the Negro is characterized by the elements of religion, by rhythm, syncopation and spontaneity: is the rhythm of this music which has been so generally imitated by composers of today." After hearing the Fisk Jubilee Singers in New York, Dr. Krehbiel of the New York Tribune wrote: "A concert goer might live a life-time without hearing such beautiful homogeneity of tone as that which they produce, nor such euphony, perfection of nuance and precision. Save for its vital human quality, which lifts it above all mechanical productions, their harmony sounds like that of a well-attuned organ, a quartette of instinctively excellent artists are these Fisk Singers."

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# The Educational Council

CHARLES H. FARNSWORTH, Chairman

In response to the Editor's request for a report of the work of the Council, little can be said of a definite nature, though members of the Council, extremely busy as they are, are working on two problems.

The first of these problems is in relation of a questionnaire which the Council has been promised would be sent out by the United States Bureau of Education, the purpose being to gather information along three lines: First, as to what expense school systems are going into for the sake of music, both running expenses and investment; second, how much time they are allowing for music instruction; and third, what is being accomplished, and what recognition is given along lines of advancement and credit.

The immediate request for the questionnaire comes from our president, Mr. Beach. He feels that there is a tendency, during these hard times, to economize on music, as music is looked upon in most places not as an essential in the center, but as occupying a more ornamental position in the circumference. The financial state of affairs that is requiring retrenchment naturally tends to affect music seriously, and it is hoped by a strong presentation of what is already being done to show school authorities the importance of the subject in some schools of the country.

There are three types of people whom we wish especially to reach: those who have not yet made any provision for systematic music work—and this group is very large when we include the rural schools—second, those who have done a little toward music but are inclined to sacrifice it when there is pressure for economy; and third, those who, while keeping music systematically in the schools, give so little time and money for car-

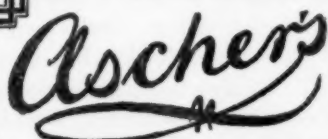
rying it on that the subject has but half a chance to show its value in the system. All three of these classes would be stimulated to a better appreciation of the value of music, if they could see how extensively many of the best schools of the country give both time and money to cultivating the art.

The main difficulty in accomplishing the desired result is in getting the questionnaire adequately answered. There is where the readers of the JOURNAL will be of great help, not only in answering fully themselves, but in inducing their fellow-supervisors to do the same. Every one realizes the extra burden it puts on a busy person to think over and answer a list of questions; and while there is no doubt that many questionnaires fail to give adequate returns for the favors they seek, it can not be denied that the great progress that has been made in realizing the needs of education in the country has been largely based on investigations, of which the chief instrument for gathering the facts has been the questionnaire. In fact, the subject of getting such inquiries out has become an art in itself, and the leading universities are giving courses of study showing how to conduct them effectively.

While in conversation, especially with one whom the speaker knows, opinion is one of the most important means of getting information, opinion in a questionnaire is worthless; hence the need of often using incidents which in themselves seem unimportant, but which, by their tabulation, may indicate tendencies that are of the utmost importance to observe. A straw may be quite as valuable to indicate the direction of the tide in the harbor, as the swinging of an ironclad.

The second matter that the Council

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- 16—New York Life March.....Emil Ascher
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- 18—Air from "Rigoletto".....G. Verdi
- 19—The Dream Waltz.....Emil Ascher
- 20—True Love Mazurka (Three Step).....Emil Ascher
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- 23—Cupid's Heart Gavotte.....Emil Ascher
- 24—Norma March.....V. Bellini
- 25—Minuet from "Don Juan".....W. A. Mozart
- 26—Boys' Brigade March.....Percy Wenrich
- 27—Standard Airs of America (Medley Overture).....Emil Ascher
- Introducing: Our Flag is There, Old Folks at Home (Swanee River), Tramp! Tramp! Tramp! Old Black Joe, Glory! Glory! Hal-eh-luh! My Old Kentucky Home, He's a Jolly Good Fellow.
- 28—American National Melodies (Medley Overture).....Emil Ascher
- Introducing: Yankee Doodle, America (My Country, 'Tis of Thee), Marching Thro' Georgia, Maryland, My Maryland, The Red, White and Blue (Columbia, the Gem of the Ocean), Hail Columbia (The President's March), Dixie, The Star Spangled Banner.
- 29—Apollo Overture.....Emil Ascher

### ADVANCED No. 1

- 30—Cadets' Drill March.....Louis A. Drumheller
- 31—Young Marshall March.....H. Engelmann
- 32—Miserere, from "Il Trovatore".....G. Verdi
- 33—Flower Song.....Gustave Lange
- 34—Alice, Where Art Thou! Romance.....Emil Ascher
- 35—The Loreley—Folk Song.....Fr. Slicher
- 36—Diana Overture.....Emil Ascher
- 37—Jugle Boy March.....H. Engelmann
- 38—Saxette, from "Lucia".....Donizetti
- 39—Jolly Captain—March.....H. Engelmann
- 40—Echoes from Naples (Eco di Napoli).....Emil Ascher

- Medley Overture, introducing: Margarita, Farewell to Naples (Addio a Napoli), Marie, Marie, O Solo Mio, A Francesca, Santa Lucia, Funiculi, Funicula.
- 41—Grand Opera Selection.....Emil Ascher
- Introducing: Lucia di Lammermoor, Bohemian Girl, Post and Peasant, Lohengrin, Barcarole from Tales of Hoffman, Faust March.
- 42—Dear Old Ireland (Medley Overture).....Emil Ascher
- Introducing: Rustle, Come Back to Erin, Wearing of the Green, Barndoor, Believe Me if All Those Endearing Young Charms, Miss McLeod's Reel, The Last Rose of Summer, Garry Owen, Minstrel Boy.
- 43—Return of the Volunteers (March).....H. Engelmann

### ADVANCED No. 2

- 44—Our Students' March.....Emil Ascher
- 45—Humoreske.....Anton Dvorak
- 46—Junior March.....Emil Ascher
- 47—Barcarolle, from Tales of Hoffman, Offenbach
- 48—Metropolitan Life March.....Emil Ascher
- 49—Anvil Chorus, from Il Trovatore.....G. Verdi
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has on the docket, is the question already alluded to in an article in the last issue; namely, the determining of standards and scales of measurement. The subject is often underestimated by those who, through long years of experience, have learned to tell instantly what an individual or a class is accomplishing; and they naturally do not see the need of any complex machinery for accomplishing what they do almost unconsciously themselves. The need for exact definition of terms, however, is seen when we attempt to communicate our ideas to others. Here again, where one knows the speaker, his terms can be evaluated and their meaning understood. But the vast majority of those who wish information have no such possibility of weighing the statements of those who write books and articles. Some objective standard of what is meant by the terms used is absolutely essential, if real educational information is to be disseminated.

How much need there is for such definition of terms is well illustrated by the following quotation from Mr. Courtis, Director of Instruction, Teachers' Training and Research, at Detroit: a dozen definitions of what different people have meant by the term "reading." When we consider that this is a subject that has been fundamental in our schools for generations, one would think that by this time there would be a pretty thorough consensus of opinion about what "reading" means. Here are the answers given to the question, "What does knowing how to read mean?"—

1. Ability to recognize silently the general meaning of words of a given range of difficulty.

2. Ability to "sound" correctly a given set of words.

3. Ability to read aloud smoothly and with proper expression (without regard to whether the meaning is understood or not).

4. Ability to read silently and to

understand enough of the meaning to be interested in what is read.

5. Ability to read silently and comprehend the essential relations existing between the essential elements of what is read.

6. Ability to read either silently or orally, and tell in one's own words the substance of what has been read.

7. Ability to read instructions, either silently or orally, and be able to act in accordance with them.

8. Ability to read again and again (study) until one has mastered the contents of a passage, so that one can answer questions about it, or use the information in solving problems.

9. Ability to read a passage and be stirred emotionally by its aesthetic elements.

10. Ability to read a passage and make judgments as to its style and merit as a piece of "good English."

11. Ability to read a passage and interpret the allusions which it contains.

12. Ability to read a passage and interpret the mood, ideas, or ideals of the author.

It will be seen from the above answers that the question of ordinary reading is looked upon from many different points of view. How much more this is true when we come to the reading of music, in connection with which the artistic delivery is so important. How far shall the reading be simply a correct reproduction of the pitch and time values presented, and how far shall the resultant musical movement itself be comprehended? Such questions should bring up many shades of opinion in relation to music reading. There is a profound difference in the way we read ordinary print from the way we read music. In the former, the reading process is casual most of the time; our eyes have merely to glance over a column, just to know what is there. But in reading music, the first operation, in ninety-nine cases out of a



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hundred, is only the beginning of a practice which has for its purpose more or less artistic production and many repetitions of the passage, resulting in memory coming in to such an extent, that after the first trial or two, little real reading goes on. While reading music is much harder than reading print, the need for accomplishing it as readily is not by any means as great.

Merely to indicate the grade of difficulty of a piece to be read at sight does not fulfill the need, simply because there are so many ways of considering what reading at sight is. It may be individual without accompaniment or any help; it may be individual with accompaniment, or after opportunity has been given to look at the material; or it may be in chorus, with or without accompaniment; and may even be called sight reading when the real effective production does not occur until at least a number of trials have been made. It would be of great value to have specific grades of reading designated, not only as to types of compositions, but as to conditions under which the reading should be carried out.

The foregoing represents, however, only one aspect of school music teaching. The cultivation of taste, acquaintance with musical literature, that would be likely to function in the mature life of the child, the awakening of interest in forms of music other than the vocal, are all questions, the extent of which needs to be determined by scales and measurements sufficiently, to know what is meant when requirements are spoken of.

## NATIONAL WEEK OF SONG

FEBRUARY 19 TO 25

The National Week of Song, which has been pretty generally observed throughout the country for a number of years, will take place this year during the week beginning February 19th.

Briefly stated by Mr. Norman H.

Hall, Executive Secretary of the National Week of Song, "It is a movement in the interest of Community singing, a movement to help make America a singing nation. It assists in awakening and developing a national patriotic spirit, to amalgamate our people, to inspire them with high ideals, and to teach them to love good songs and good singing."

The National Week of Song has already been a success in a nation-wide sense, in that it has been observed in communities in every part of the country, but those who have promoted it will not be content until it is observed in every village and hamlet, and in every city and town in the entire country.

In planning to observe The National Week of Song in your community, the first thing to do is to secure the co-operation of every organization and institution that is interested in civic welfare. The choruses and their leaders, the schools, the women's clubs, the Rotary, Kiwanis, and other men's clubs, your community center organizations and civic clubs, your Chambers of Commerce, and other organizations as have for their duty the development of the civic and national spirit. The theaters and churches will also be found working together in this great movement.

One of the great purposes of the movement is to acquaint the people of every community with songs of the better sort—songs that are elevating, the best of our national and patriotic songs, our home and folk songs, and the best of the world's inspirational, sentimental and classical songs. Therefore, to be in harmony with the true spirit of the occasion, do not include any of the worthless sort.

Another thing to be remembered is the real name of the event. Notice that it is *The National Week of Song*, and not the Week of National Song, or National Song Week, as has sometimes been suggested.

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The supervisor also should take advantage of the Service Bureau of the National Academy of Music to ask for any assistance desired in connection with the plan.

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## Book and Music Review

Conducted by K. W. GEHRKINS, Oberlin College

*"Orchestral Training,"*  
by Mortimer Wilson.  
J. Fischer & Bro.

A few years ago when we were still laboring under the delusion that music in the public schools meant singing exclusively, we should not have known what to do with this comprehensive scheme of orchestral training that Mortimer Wilson has so carefully compiled and that J. Fischer & Bro. have so beautifully printed. But now that most of us have seen light, and instrumental music is taking its rightful place on the throne with vocal music (I do not know which is king and which is queen!) nothing in the direction of instrumental material surprises us any longer.

"Orchestral Training" consists of a "Score Manual" for the leader or teacher, and separate parts for each section (strings, brass and percussion, wood-winds, piano and harmonium). The material is designed for use in classes in orchestral training, these classes to be a sort of preparatory (or supplementary) step to regular orchestral playing. In other words, each section of the prospective orchestra is to work by itself until adequate foundation of ensemble technique has been acquired before the various sections work together as an orchestra. The score manual contains descriptions of all the instruments, analyses of the compositions contained in the course, together with the fingering of each of the orchestral in-



KARL W. GEHRKENS

struments. Then follows material for one violin, two violins, two violins and viola, etc. Further on, there is material for the flute, for two flutes and piano, for two flutes and one oboe, for flutes, oboe and clarinet, etc., until finally at the end of the book, there is a complete score for a full orchestra.

The work is accompanied by an excellent series of supplementary books, one book containing material for three and four violins, another

two, three and four violins, another for two violins and viola, a third for trumpets, horns and trombones, and a fourth for flutes oboe, clarinet and bassoon. All in all, this is a most significant contribution to school music material.

*"Phono-Song Course,"* by Mabel E. Bray: Birchard & Co.

Here we have the most recent development in sight-singing methods, a series of four books and a teacher's manual, in which the phonograph takes the place of the teacher's voice, each new thing being carefully and systematically presented by means of phonograph records to the pupil's ear, the eye being appealed to only after auditory imagery has been clearly established. The books present material for the first four years of school life, and are intended either to supplement the books of any standard course that may be in use, or to furnish basic material for these four years, this to be

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supplemented by songs, etc., from other books. As Miss Bray says in her introduction, "it is a course of *Type Songs* giving every musical element *through songs by rote*," and this adheres to the principle that we all believe in, but do not always follow, "The thing before the Sign."

The material in these books is well organized, and although we shall not perhaps all find ourselves in agreement with Miss Bray upon the order and arrangement of the various topics, this distinctive contribution, not only to school music material, but to school music methods. The songs are musically interesting, and the appeal throughout is to the child's musical instinct and not merely to his mechanical one, or his curiosity, or perhaps his interest in the subjects of the songs. The wide-awake music supervisor will investigate.

*Instruments of the Symphony Orchestra* and *Ear-training Supplements*, by Morrison Whithorne: Art Publication Society.

Under these two titles, the Art Publication Society has added two important kinds of material to their comprehensive and valuable "Progressive Series of Piano Lessons." Both are by Morrison Whithorne, and both represent tendencies of the greatest importance in music education—tendencies that have been generally recognized in school music for some time, but that have not always been followed by the piano teacher. One of these tendencies is to regard the end of music teaching as being an intelligent attitude toward music, and not simply the ability to perform. The other is that music education must begin with the ear and not with the finger or the eye, and if the ear is not being trained in conjunction with the eye and the finger, the pupil is not being well taught.

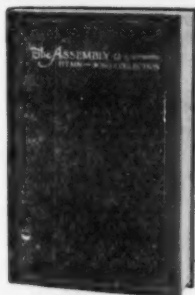
*The Instruments of the Symphony Orchestra* is a forty-page pamphlet containing excellent pictures and descriptions of all orchestral instruments. It is intended to make the young student more intelligent about the orchestra and about orchestral instruments.

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*Music Foundation*, by Anna H. Hamilton: Clayton F. Summy.

This is another attempt to train the ear and the understanding of the pupil, and although it is not nearly so comprehensive in scope as the material above described, yet it is both valuable and significant, and contains much in way of material and suggestions that the teacher may well note and make use of. There are two books, one for the teacher, containing directions, etc., and one for the pupil, in which are found the exercises referred to in the teacher's manual.





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## Biographical High Lights

By "PETER"



FRANK A. BEACH

*Frank A. Beach*, President, is a mid-Westerner who has demonstrated that the East is a good place to come from. He had his first taste of mid-western life when he entered the University of Michigan in 1891. He pursued a general business course, but always included some music, especially singing. His professional music work began with the teaching of singing, but his executive abilities soon asserted themselves and it was not long before he became director of the Department of Music at the State Teachers' College at Emporia, Kansas. Under his able direction, this has become one of the strongest institutions in the Middle West. Its influence goes far beyond the studios, for it has had a large part in the developing of music in Emporia through pretentious festivals, bringing in the great orchestras and soloists of the country, and through the instituting of a number of state-wide contests. It has also been instrumental in carrying music to the rural districts through a cleverly devised scheme of circulat-

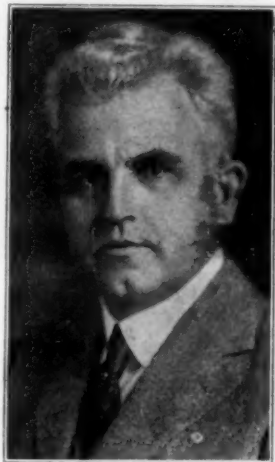
ing phonograph records with explanatory lectures. Mr. Beach has long been an important figure in the musical circles of Kansas, having been honored by the presidency of the State Music Teachers' Association, and thus being well-prepared for his present onerous duties as head of the Music Supervisors' National Conference. The splendid program which he has mapped out for Nashville will be additional demonstration of his unusual executive ability.



PAUL J. WEAVER

*Paul J. Weaver*, First Vice-President is a product of Madison and the University of Wisconsin. He completed his A. B. degree and spent a year or two in business, all the time being busy with singing and playing piano and pipe organ accompaniments. Then music triumphed and he re-entered the university to take the course in public school music. Then followed teaching in St. Louis public schools, from which he went to his present important position as Director of Music at the University of North Caro-

lina. His artistic playing, his rapid and accurate sight-reading, his keen mind, his broad educational preparation, and his general willingness to help have brought him far and will bring him further.



GEO. OSCAR BOWEN

George Oscar Bowen, Second Vice-President, the genial and efficient editor of the MUSIC SUPERVISORS JOURNAL, is an easterner who has seen the light. He was born in New York State, where he had his academy training and high school education, and then went to the big city for vocal instruction. In addition to giving private vocal lessons, he has been supervisor at Stamford, Connecticut; Northampton, Massachusetts; Homer, New York, and Yonkers, New York. In 1917 he was asked to become director for the Community Music Association of Flint, Michigan, one of the most significant experiments in the larger social uses of music in this country. He interrupted this work in 1918 to become an army song leader for the Commission on Training Camp Activities. At the conclusion of the war, he so thoroughly appreciated the Middle West that he returned to Flint for about a year, after which he went to his present position as head of the Department of Public School Music

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ADA BICKING

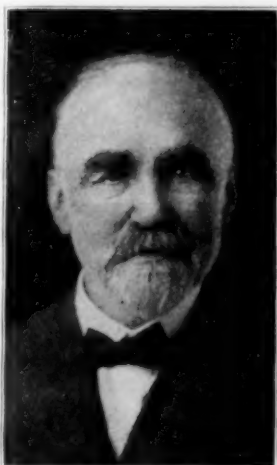
*Ada Bicking, Secretary.* Prophets may be without honor in their own country, but Ada Bicking has shown that a prophetess is welcome in the native heath of Evansville. Everyone who attended the 1918 meeting of the Music Supervisors' National Conference at Evansville became aware that Miss Bicking was not only an unusually capable and progressive music supervisor, but that she was an important citizen, who was in touch with the affairs of the entire community. From the mayor down to the hotel boy, everybody seemed glad to do her honor and carry out her bidding. Just what her experiences outside of Evansville have been, this biographer has not been able to ascertain; so he can give no list of her educational pursuits. Whatever they have been, their adequacy is unquestioned. Miss Bicking shows how music should function in a live town.



W. H. BUTTERFIELD

*Walter H. Butterfield, Treasurer.* Your biographer has little information at hand concerning our treasurer, except that which he has gleaned from personal contact, to wit: that he is a most capable treasurer, a jolly good friend, and a "real" fellow. Butterfield is an eastern man, has been active in the work of the Eastern Conference, and the records show that he has been an active member of the Music Supervisors' National Conference since 1917. Walter is now the busy director of music in the live town of Providence, which, we understand, covers nearly the entire state of Rhode Island.

*Philip Hayden, Auditor.* Joseph Hayden was affectionately nick-named "Papa" by musicians of his time, and of the centuries which followed. This was a tribute both to his powers of innovation and to his kindly, helpful spirit. Members of the Music Supervisors' National Conference may well give the same nick-name to Philip Hayden. He is father of our organization, because it was at his invitation that a group of about seventy-five progressive supervisors met at Keokuk, Iowa, in 1907 and organized our Conference. He is the man who projected and kept alive the magazine,



P. C. HAYDEN

"School Music," which is now in its twenty-third volume. For years it was the only magazine devoted solely to the interests of our subject. Year after year, Mr. Hayden has done his share to make it possible for you and me to be teaching school music as honored and well-paid public employees. Fearless and forward-looking, conservative and progressive, these are but a few of the terms that describe this fine fellow-member of ours.

### PERSONALS

Miss Francis Porter, graduate of the Supervisor's Course in the State Normal School at Lowell, Mass., is supervisor in Westboro and Leicester, Mass. Miss Ruth Ward, of the same school is filling the supervisor's position at Pepperel and Harvard, Mass.

Robert Lawrence, who gained much deserved fame as a song leader in the "Y" during the war, and who has since been engaged in organizing and developing Music Week celebrations, has been engaged for a period of six months in Washington, D. C., to build up a permanent Washington Music Week Association.

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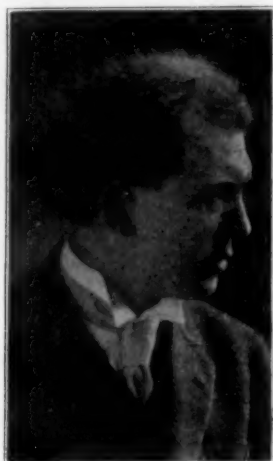


## Rogues Gallery

By "ROLLIN CASEY"



T. P. GIDDINGS



OTTO MIESSNER

Now who'd a thot to see Thad Giddings,  
That he would do such fancy didding?  
I never would believe, would you?  
That once he chanted "Nanki Poo"?  
Pink tights, a maid to woo, a rope  
To hang himself? Yea, that's the  
dope!

I whisper, do you see him sittin',  
Gad zooks, he's knittin' on a mitten,  
But wait, he'll give it to some boy,  
And that will fill his heart with joy.  
Purl one, drop two, count twenty-four,  
And—ladies list! a bachelor!!

He'll write a letter with his toes,  
But none the less he'll diagnose  
Your vocal troubles, rhythmic hitches,  
Tonal smears, or faulty pitches.

Her kom down har fon far Anoka,  
He spik dat Swenska bak home folk-a,  
But sangin, dat ban feen, I guess,  
In das har town Min-o-po-less.

Listen my children and you'll observe  
How Otto W. had the nerve  
To write some doggerel roundelay,  
And called his dog and hiked away—  
And tried to sell his dog-goned tunes  
To a lot of wild jayhawker loons.

2.

'Twas twelve by the Marshall's Ingersol—  
When he passed the jail and found it  
full,  
And guided by his sense of smell  
He reached the Leavenworth Hotel—  
He spurned the bell-hop, dodged the  
clerk—

And by some close chromatic work  
He got to bed, with feet that hurt,  
A-snoring in his undershirt.

3.

At six, Old Sol up reared his head  
And Otto bounded out of bed—  
Massaged his shoes, reversed his cuff  
He wet his hair and planned his bluff.  
"You ask me, stranger, whence my  
pelf?

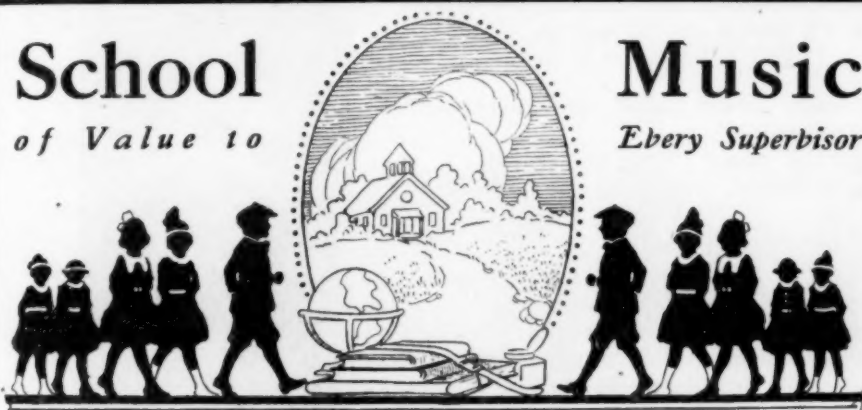
I'm selling songs I writ myself—

# School

*of Value to*

# Music

*Every Supervisor*



## CLASS AA. Unison

Ball Song ..... Lind  
 Hark to the Hunter's Horn.....Sweet  
 Old Glory .....McCurdy  
 Pixie Band .....Perkins  
 Spring Comes Tripping .....Trapp

## CLASS A. 2 Pt. Unchanged

Flying Clouds .....Starr  
 Cobwebs .....James  
 Silver Eyes .....Cross  
 Merry June .....Vincent  
 Snow .....Moore

## CLASS B. 3 Pt. Unchanged

Caballero .....Kotte  
 Carmena .....Wilson-Rich  
 Come Where the Lillies Bloom.....Thompson  
 Hiawatha's Lullaby .....Heald  
 Moonlight .....Gardner

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Gypsy Band of Dreams .....Bliss  
 Lullaby .....McClure  
 Mammy's Lullaby .....Jamison  
 Humpty .....Noss  
 Spring Song .....Pinsutt-Nevin

## CLASS D. Male Voices

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 Serenade .....Bliss  
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## CLASS E. 4 Pt. Mixed

Boatman's Chant .....Offenbach-Aiken  
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 Pilgrims' Chorus .....Wagner-Aiken

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But soon I'll rise to fame, by d——,  
For I'll invent the 'monogram.' "

4.

He came down stairs. He looked  
around—

"Ha! the piano"—Hear him pound—  
The landlord's wife came shimmying  
in

To the doggerel tune of the tinkling  
tin.

Then Otto rose—played no more,  
But bolted for the breakfast door—  
Oh, joy, for mush—oh, bliss the cakes  
And coffee just like mother makes,  
But like the sword of Damocles  
The thought—"How shall I pay for  
these,"

But Inspiration struck the bell—  
I'll pay for dog with doggerel.

5.

The gudewife said, "Come play some  
more,"

It makes my feet go Terpsichore."  
Not loath to turn an honest penny,  
He knew full well he hadn't any—  
He smote yon box full well and long;  
He sang and sold her many a song.

*L'envoi—*

Still Otto earns his eggs and ham  
By pounding on a "Monogram."

Rollin Casey.

### THE PETER PAN OF MUSIC

*Dear Supervisors:—*

Once there was a Boy

In Grand Rapids Michigan

Who loved Music

And when he went to College

And studied Latin and Greek and  
Calculus

He saved room in his heart

For Singing.

And when he grew up

And taught men all kinds of things



PETER W. DYKEMA

*He found that music*

*Was the best and biggest thing*

*That he could teach.*

*So he taught boys*

*And grown up men*

*And Giggly girls*

*And Grandmothers, and Grandads, too*

*And immigrants*

*How to sing Carols at Christmastide,*

*And rounds and canons*

*And yes, even the Messiah.*

*And in the Great War*

*He bound the hearts of the home folks*

*And the soldiers together*

*And the students and the workers*

*With a golden chain of Universal  
song.*

*Do you know why everybody loves  
Peter*

*I do.*

*I thank you.*

Casey Rollin.

# The School Orchestra Department

VICTOR L. F. REBMANN, Yonkers, N. Y.

Instrumental music represents the latest addition to the curriculum of public school education. Class instruction in piano and in the instruments of the symphony orchestra is offered in many cities and towns. Almost every high school of fair size boasts an orchestra; grammar schools in every increasing numbers present to their students an opportunity for the study of instrumental ensemble. Together with the creation of these orchestras, there arose the demand for adequate music material.

## WHAT CONSTITUTES ADEQUATE MUSIC MATERIAL FOR SCHOOL ORCHESTRAS?

The adequacy of music material for school orchestras depends upon the affirmative answer to these two questions: First, "Has the music presented a reasonable amount of cultural and educational values?" Second, "Is due consideration given in this music to the technical prerequisites of good school orchestra material?"

The latter question is, perhaps, of primary importance in the grade school orchestra, therefore, it shall be first considered. The technical essentials of an adequate orchestra edition are:

1. It should be edited by one who is familiar with school conditions. In this respect, most of our Eastern publishers are erring.

2. It should be of a grade of difficulty conforming to the ability of the players.

3. The string parts, at least, must be minutely marked as to fingering and bowing. In grammar school music, the marking should be extended



VICTOR L. F. REBMANN,  
Yonkers, N. Y.

to the wood-wind and brass parts.

4. Second violin, viola, and French horn parts must receive contrapuntal treatment, i. e., these parts must be delivered from the monotonous "Umpah" of lighter music and must be endowed with melodic interest.

5. B flat clarinet should be employed in preference to A clarinets, as the latter are not always available.

For the sake of consistency, the exclusive use of B flat trumpets is recommended.

6. There should be a full conductor's score. The added expense of engraving should not deter the publisher from adding this, for school work, indispensable part.

7. Each composition should be provided with guide letters or numbers, in order to facilitate its rehearsing. These should be placed at intervals more frequent than in professional editions, possibly at the beginning of a new period.

8. The music should be so arranged that it may be efficiently performed by any number of instruments. The introduction of obligato violin parts and an extensive system of "cues" will achieve this result.

9. Wherever possible, the instrumentation of the orchestra should conform to that of the professional symphony orchestra. In many school orchestras, substitute instruments are used. When E flat altos are to be added, instead of French horns, the parts for the former instrument must be considerably modified, as the two instruments have different compasses. Saxophones are sometimes seen in

the school orchestra. The only objection which may be raised against this instrument is that it has been traveling in bad company. In the hands of a capable player with a good sense of tone quality, it is capable of artistic expression. Drum parts should be issued in addition to a tympani part. The writer is no great friend of the introduction of substitute instruments, but grants their usefulness. He wishes, however, to register an objection to trombone and viola parts in the G clef. The reading of the F and C clefs presents little difficulty and can be acquired in a few weeks. It seems an injustice to allow students to read viola and trombone parts in a form of notation which will be of use to them in later life and which they must unlearn as soon as they attempt playing from a professional copy.

Upon the technical requirements of a school orchestra edition, our profession is fairly well agreed. Are we equally unanimous on the matter of the cultural and educational necessities of good orchestra music? It is an unquestionable fact that many of our professed school orchestra editions contain a far too great percentage of inferior music. Does this fact reflect upon our aims as educators, does it indicate that we are content to waive esthetic values, so long as the music is easy enough for our students?

The school orchestra is a great factor in spreading the appreciation of good music. Therefore, the music for our orchestras should comprehend compositions representing a great variety in scope, class and mood; it should comprise music ranging from the intellectual utterances of Bach, to the emotional expressions of Chopin and Johann Strauss; all forms should be included, from the symphony to the march and waltz. Such numbers only should be incorporated as are recognized as typical and representative works of the composer and his school.

Such varied selection of material is entirely feasible for the high school orchestra. Many admirable programs performed by high school orchestras in all parts of the country serve as proof of this contention. The D major, B flat major and Military Symphonies by Haydn; the E flat major, G minor and Jupiter Symphonies by Mozart and the First by Beethoven are within the technical limitation of a well trained high school orchestra. This is true also of many overtures and suites, a few of which are named at random: Mozart, *The Impresario*, *The Elopement from the Seraglio*, *Don Giovanni*, *The Magic Flute*; Beethoven, *Coriolanus*; Schubert, *Alphonso and Estrella*, *Fierrabras*; Weber, *Peter Schmolli*, *Abu Hassan*, *Turandot*; Rameau and Gretry, *Ballet Suites*; Bizet, *L'Arlesienne*; Gounod, *Ballet Suite from Faust*; Grieg, *Sigurd Jorsalfar*, and many others.

#### WHERE DO WE FIND SUCH ADEQUATE MATERIAL?

Many numbers may be gleaned from the numerous editions which are avowedly for school orchestras. A few of these publications come close to the standard set in this article. Most every supervisor is acquainted with Gordon's School and Community Orchestra and Progressive Orchestra Collection, published by the Willis Company, Cincinnati. Within the last school year, two of the great American music publishing houses have given out what seems really worthy school orchestra music.

These two editions, the School Orchestra Series of G. Schirmer, Inc., New York, and Coerne's Philharmonic Orchestra Series, published by Oliver Ditson, Boston, complement each other admirably, the latter embracing easier and lighter numbers, also some fine examples of the application of modern harmony, while the former series adheres mainly to the music of the classic masters and is



intended for high school use. The Ditson publication has scored heavily with many members of our profession by issuing a complete conductor's score for each number. This fact should be noted appreciatively, since the engraving of conductor's scores is not a lucrative venture commercially. The feature of the Schirmer edition is its usefulness for the small school orchestra with complete instrumentation. There are five, and in some cases six, different violin parts; hence these numbers may be played by violins only with surprisingly sonorous effect. There is also a cello obligato part. The usual wood-wind, brass and percussion parts are complemented by E flat Saxophone, two E flat Altos and parts for viola and trombone, both written in G clef. The Ditson series has a third violin, interchangeable with viola, and two E flat Altos, instead of French horn. The writer recommends these publications. In technical arrangement, cultural value and typographical excellence, they represent the best in the realm of school orchestra music.

Other school publications, while technically more or less satisfactory, fail to give due consideration to the educational mission of the school orchestra. There, commercial music of the lightest, and in so many cases of trivial character, abounds and there is a dearth of classics. The following instance may serve as a proof for this contention: In a school edition of some sixty numbers the only standard compositions are: Rubinstein, Melody in F; Mendelssohn, Wedding March; Schumann, Traumerei; one number by Mozart and a few operatic potpourris. The rest is music of the lightest and, alas, of trashy calibre.

While auspicious progress has been made by the latest school editions, with the result of considerable gain in quality, their quantity is still insufficient for the needs of the school orchestra, and so the director of such an organ-

ization is forced to look to professional material for the satisfactory rounding out of his program. If he be a technically trained expert, a small amount of research will bring the desired result; but if he is not an instrumentalist—and many orchestra directors are not—he is confronted with the perplexing situation of having to choose material, the difficulty of which he cannot accurately determine.

(To be continued)

### ARE YOU A MEMBER?

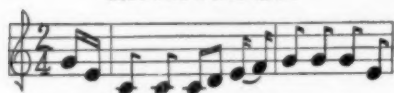
#### TO OUR UNKNOWN FRIENDS:

Have you ever bought life insurance? No, I am not an agent, but the subject suggests something worth while thinking about. Among the Heinz-like varieties of insurance is a "non-participating" policy. Somehow, I never liked the sound of that! —Does it appeal to you—the idea of being associated with something without having any part in it?

During the past fifteen years the Music Supervisors' National Conference, as an organization or through its individual members, has in large measure developed all that we know today as Public School Music. You and I are indebted to others for whatever we have of method and material and interest in every phase of music education—in fact, my position and salary, and yours would be non-existent but for the co-operative efforts of the supervisors of the country. And, good reader, if you are one who, though believing in the aim and purpose of the Conference, has been silently affiliated only through reading the pages of the JOURNAL, will you not now frankly identify yourself by sending your name and \$3.00 to our Treasurer, W. H. Butterfield, 276 Washington Avenue, Providence, R. I.? You will help 10,000,000 boys and girls in Dixie and acquire a real "participating" interest in the Musical Mission of the Fifteenth Conference.

F. A. BEACH.

# A SAMPLE OF SOUTHERN ENTHUSIASM



The National in Nashville  
March 20-25, 1922

DEAR MR. EDITOR:

I take the liberty of changing your question. I make it to read this way. What is your institution going to contribute to the Conference? To do justice to both parties, I shall have to discuss the question in, as I see, two phases. First our contribution to the conference, and second, the contribution of the conference to us.

Our institution is the youngest of its kind in the state, and in its ten years of existence it has made more rapid progress than any of the others of its kind; perhaps on account of its youth. When we look forward to the conference, we look thru the eyes of youth. In our youthful enthusiasm we see four prime factors relative to the coming conference. The first two pertaining to our contribution, the second two, to the contribution of the conference to us. These are:

Representation,  
Participation,  
Preparation,  
Realization.

We are to be represented. We feel that the conference will fail of its aim in coming to the south, unless the institutions of the south make it a point to know what is being done during the meeting. Representing the department of music in this school, I should attend if the conference were held in Alaska. The president of this institution stands for all that is good in music, and especially as related to school work, and is behind every movement to put music in the forefront. He is to speak on one of the programs, and the two of us will spend the week at Nashville.

Now to the most important thing to the people of this section. We

East Tennessee folk are of the stock of the pioneers. We are decended from Dan Boone, Davy Crockett, and John Sevier. We fought at Kings mountain and conquered. If the Supervisors will put the red blood of life into the conference, every one of the laymen of this part of the state will begin to prepare for music in the schools. The preparation will be thorough and complete, and when that time comes, those of us who were born here, and have come back to pioneer in the realm of music, will see our dreams come true. We will have our *Realization*, and will have added another conquest to the already long line of accomplishments of our ancestors.

In conclusion. We shall have representation, we shall participate, and we shall expect the conference to furnish the enthusiasm for real preparation that we may come to the full realization of our dreams.

A. VERNON McFEE,  
State Chairman.

## ADVANCE CONFERENCE COMMENT

The Ryman Auditorium, in which the evening entertainments are to be held, is built in the auditorium style and one can see and hear from every seat. It is an ideal building for concerts.

Dr. Claxton, now Provost of the University of Alabama, has been for years one of the strongest advocates of music in education. He will be warmly welcomed at the Conference.

Dr. Richard Burton, head of the Department of Literature of the University of Minnesota, is said to be one of the most popular speakers who is today available. A brilliant writer, clear thinker and forceful speaker. "One of the few men who has the ability to hold a group of students day after day for an entire week."

Carl Engel, a composer and critic, has been lately appointed director of the Music Division of the Library of Congress.

---

Morini, the violinist, in a recent New York recital, is said to have made an impression comparable to that of Heifetz.

---

Dr. Jay William Hudson, "a man of most unusual intellectual keenness, a fine forward look in educational matters, and a broad appreciation of all that goes to make up education in its fullest sense." "Hudson is a whirlwind."

---

One of the best High School Orchestras, a very superior High School Band will be heard, not to mention the leading College Glee Club of the South, Stopher's Singers.

---

Dr. S. A. Courtis, Director of Research, Detroit Public Schools, a pioneer leader in the practical work of measuring the results of teaching.

---

Side trips to Lookout Mountain and Chattanooga; and to the Mammoth Cave will be the deciding factor for many who look upon the Conference as vacational as well as educational. The L. & N. have made a special rate of \$4.98 to the Mammoth Cave, round trip, for a party of one hundred or more. Dr. Parkins of the Geography Department of Peabody, will make the trip of pleasure and profit.

---

The noon-day luncheons at Peabody will offer an opportunity, never before possible, for getting together and developing a real family spirit.

---

"The Campbells are coming" might well be paraphrased as "The Superintendents are coming" and at last the desire of the Conference to get in touch with our "superiors" (?) will be realized.

---

Chancellor Kirtland of Vanderbilt University, who will present some of the difficulties to the recognition of music in higher institutions, is a gentleman who does not refer to a spade as an instrument for removing the soil.

---

Superintendent Harris, of Louisiana, who has encountered practical difficulties in enforcement of legislation for requirement of music, is still a strong advocate for music in education.

---

Governor Taylor of Tennessee, who will welcome the Conference to the state is a violin virtuoso of native talent who, according to his own statement, had his first lessons in fiddling from an old slave on his father's plantation.

---

The one-foot, three-foot and five-foot book shelf, which is being arranged by our First Vice-President, Paul Weaver, will be of value to the new supervisor, as well as to the best informed of our members.

---

Henry Noble MacCracken of Vassar, is a college president who has shown his faith by his works and secured to music rightful recognition in the curriculum. He will prove a powerful advocate of the place and power of music.

---

Dr. A. E. Winship's address at the Minneapolis meeting on the Appreciation of Appreciation, was the most discussed event of several Conferences. He will strike a key-note for the Conference on Tuesday.

---

The discussions at all of the Sectional Meetings will be directed by chairmen of experience, and stenographers will record all comment for the Book of Proceedings. Come prepared to contribute your ideas and experience.

## TO SUPERVISORS OF MUSIC WHO PLAY SYMPHONIC INSTRUMENTS

### GREETINGS:

The last number of the MUSIC SUPERVISORS' JOURNAL brought you the information that again the instrumentalists among us were to be gathered into an orchestra which were to perform at the Supervisors' concert at the Nashville Conference.

It is contemplated to present the symphony in D major by Haydn, and a group of miscellaneous numbers. The exact content of the program cannot be ascertained until we are better informed as to the instrumentation of our orchestra. A fair number of our members have responded so far to the call issued in the December number of the JOURNAL. To all these friends, the expression of my gratitude for their promptness.

In order to approach the splendid results achieved under Dr. Earhart's baton at St. Joseph, many more players of all orchestra sections are needed. Therefore, the call goes out to every player of string, wood-wind, brass and percussion instrument: "Come and help us."

Strong appeals to the intellect will be brought forth at our sessions in Nashville, which will convince and accomplish. But more powerful than arguments, more persuasive than any spoken word, will be the message which our voices and instruments will pour into the great heart of the southern people.

*Write me this very minute* that you will play with us, mentioning your instrument.

Give me the names of your friends who are available for the orchestra, together with their addresses, so that I may write to them; or have your friends write to me.

Write NOW!

VICTOR L. F. REBMANN,  
*Director of Music,*  
Yonkers, N. Y.

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